ENCAUSTIC

PAINTING.

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ENCAUSTIC:

OR,

Count CAYLUS's METHOD of PAINTING In the MANNER of the ANCIENTS.

To which is added

A ſure and eaſy METHOD for Fixing of CRAYONS.

By J. H. MÜNTZ.

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BRITISH MUSEUM

TO THE

RIGHT HONOURABLE

Richard Lord Edgcumbe,

Controller of his MAJESTY's
Houſehold.

My LORD,

I Should be afraid to offer you the following Treatiſe if I could not flatter myſelf with the hope that its intrinſic

Merit, and the Intention it was writ in, would in your noble and generous Mind counterballance the Defects and Improprieties of Language, of which, as almoſt unavoidable to a Foreigner, it muſt of courſe be guilty of.

The ſubject I preſent you with is known to you long ago; you ſaw the firſt Eſſays and Experiments in Encauſtic; You was pleaſed to approve of them, and to expreſs ſome

Satisfaction at the leaſt Picture executed in this manner. With what greater Advantage could I uſher this new Invention into the World, than dedicating it to You; to make it known that the GREATEST PATRON of Arts, and the beſt Judge of the Merits of Painting approved of it?—Count CAYLUS invented it; under the Sanction of your Lordſhip's Name I offer it to the Public, and with a grateful

Senſe for all the Favours and Kindneſs You have at all Times ſhewn towards me.

I am, my Lord,

your Lordſhip's

moſt obedient

and moſt obliged

humble Servant,

J. H. MÜNTZ.

ENCAUSTIC:

OR,

METHOD of PAINTING

In the Manner of the ANCIENTS.

A Relation of my proceedings, to reduce this ſingular invention into a regular ſyſtem agreeable to reaſon, and practical in itſelf, would be tedious and ſuperfluous: To enter upon the proceſs without giving the reader ſome little account of the matter, would be improper. As ſomething is required to introduce the reader, and as the books

I muſt refer to are not in every body's poſſeſſion, I ſhall in *lieu of introduction*, inſert the whole as laid before the Royal Society,—which is as follows.

EXTRACT of a LETTER*

From the Abbé MAZEAS, F. R. S.

Concerning an ancient Method of Painting. Revived by Count CAYLUS.

COunt CAYLUS, a member of the Academy of Inſcriptions, had undertaken to explain an obſcure paſſage in PLINY the naturaliſt. This author (whom I have not now before me) ſays in ſome place of his works, that "the ancients painted with burnt wax.

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* Philoſoph. Tranſact. vol. xlix. part 2.

[*] and we have it from tradition, that pictures of this kind were very durable.

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[*] Though the Abbé does not quote the paſſage, one may gueſs it muſt be the following the count undertook to explain. *Pliny* lib. xxxv. chap. 11.

" Ceris pingere ac picturam inurere quis primus excogitaverit non conſtat : quidam Ariſtidis inventum putant, poſteà conſummatum à Praxitele. Sed aliquanto vetuſtiores Encauſticæ Picturæ exſtitere, ut Polignoti & Nicanoris, & Arceſilai Pariorum. Lyſippus quoque Æginæ Picturæ ſuæ inſcripſit, ἐνεκαυσεν, quod profecto non feciſſet niſi encauſtica inventa."

Which may be told in plain Engliſh thus, " Who firſt invented to paint with (or in) wax, and burn in (or fix) the picture with fire, is not certainly known. Some think Ariſtides invented it, and that Praxiteles brought it to perfection ; but there were pictures by maſters, of a much older date ; ſuch as of Polignote, Nicanor and Arceſilaus, all artiſts of Paros.

Lyſippus writ upon his pictures he burnt in, which he would not have done if the encauſtic had not been invented then."

This was the paſſage, the count undertook to clear up, in trying all the different ways that are poſſible to paint in wax; and after many experiments, he hit upon a very ſimple method, of which he made a ſecret, in order to excite the curioſity of the public.

The ſeveral artiſts who were deſirous of knowing by what means the count came to make this diſcovery, made ſeveral attempts themſelves; but in a great number of trials, only two are worth mentioning.

The firſt was to melt wax and oil of turpentine together, and uſe it for mixing the colours. But this method does not at all explain PLINY's meaning; becauſe wax is not burnt in this way of managing it: and beſides, this method has two defects; the oil of turpentine dries too faſt, and does not allow the painter ſufficient time to blend and unite his colours.

The ſecond method is very ingenious, and ſeems to come up to PLINY's notion very well; it is as follows; the wax is melted with ſtrong lixivium of ſalt of tartar, and with this the colours are ground. When the picture is finiſhed, it is gradually put to the fire, which increaſes the heat by degrees; the wax melts, ſwells, and is bloated up upon the picture; then the picture is removed gradually from the fire, and the colours do not at all appear to have been diſordered; the colours then become unalterable by the action of the fire, and even ſpirit of wine has been burnt upon them without doing them the leaſt harm.

However, the following is the Count de CAYLUS's method, which is much more ſimple; according to which the head of Minerva was painted, ed, which was ſo much admired by all the connoiſſeurs.

Firſt. The cloth or wood deſigned for the picture is waxed over, by only rubbing it ſimply with a piece of bees-wax.

Secondly. The colours are mixed up with common water; but as theſe colours will not adhere to the wax, the whole picture is to be firſt rubbed over with Spaniſh chalk, or whitening, and then the colours are uſed.

Thirdly. When the picture is dry, it is put near the fire, whereby the wax melts, and abſorbs all the colours.

It muſt be allowed, that nothing can be more ſimple than this method; and it is thought, that this kind of painting is capable of withſtanding the injuries of the weather, and laſt longer than painting in oil; which I will not anſwer for.

The effect produced by theſe colours upon wax is very ſingular; nor can one have any notion of it without ſeeing it. The colours have not that natural varniſh or ſhining, that they acquire with oil; but you are capable of ſeeing the picture in any light, or in whatſoever ſituation you place it; in ſhort there can be no falſe glare or light upon the picture for the ſpectators: the colours are ſecured, are firm, and will bear waſhing; and have a property, which I look upon as the moſt important of any, which is, that they have ſmoaked this picture in places ſubject to foul vapours, and to ſmoke in chimnies; and then by being expoſed to the dew, it became as clean as if it had been but juſt painted."

Theſe are all the contents of the letter, laid before the Royal Society by a member of that learned body, who accompanied it with a ſeries of very acute and learned obſervations, which, with an extenſive knowledge, ſhew an inclination to prove that the count's method could not be the encauſtic of the ancients, and that *encauſto pingendi* could be nothing elſe but enameling.——

It is neither my buſineſs nor intention to enter into diſcuſſions; it would be too difficult a taſk to prove that the count's invention comes up to PLINY's meaning; no certain evidence can be brought neither for nor againſt it. Any diſcovery that tends towards improvement of arts and ſciences is valuable; that the count's invention is of this kind, will appear to every unprejudiced mind.

Therefore it matters not if the ancients did ſo or not.

But, to give my opinion only—— the numberleſs experiments I made to bring the new encauſtic into a regular ſyſtem —the repeated trials to explain PLINY's meaning any other way that would anſwer the general ends of painting, &c. induce me to believe that *encauſto pingendi* of the ancients could not be enameling, but muſt have been ſome manner of painting very near of kin to that which is the ſubject of this treatiſe. Beſides the clear and expreſſive words of our ancient author—*Ceris pingere ac picturam inurere*—and where he ſpeaks of their ſhip painting—*reſolutis igni ceris penicilio utendi*—carry a ſilent proof with them, that the Latin verb *urere* ought not to be underſtood in ſo fierce a degree as enameling requires. *

In both the above cited paſſages *cera* is in the plural number;

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* PLINY is an evidence for this my opinion; for after having ſaid, lib. xxxv. ch. 4. *Nicias ſcripſit ſe inuſſiſſe*, he ſays, *tali enim uſus eſt verbo*. Which words ſeem clearly to indite that PLINY thought it equivocal, or contrary to its proper ſignification.

ber; and for this very reaſon I believe it can mean nothing elſe but bees-wax ſimple, or compounded with other ingredients capable to ſympathiſe therewith.

It would be ridiculous to ſuppoſe the Latin tongue ſo defective in PLINY's time, as not to afford two diſtinct names for two things ſo oppoſite as enameling and ſhip painting are.

I cannot conceive what good enamel would or could do to their ſhips, without undergoing the operation of the fire after being painted. Nor can I form any idea of a Roman enameled ſirſt-rate man of war.

The moſt probable reaſon, for PLINY's not giving a better account of particulars may be, that he knowing nothing at all of the matter, uſed the term of art then in vogue; or was impoſed upon by artiſts who did not chuſe to part with the ſecret of their art.

Inſtances of this kind we have every day.——Arts and trades abound with jargon and myſtical names, which, if taken or explained literally, would often prove but little analogous to their ſubject. Writers that pay no regard to that, and without farther ſcrutiny ſpeak and relate what they are told, muſt of courſe be unintelligible. Hence it comes that moſt of our dictionaries on arts and ſciences, and the greateſt number of books on painting, are ſo perplexing; and in many a point rival PLINY in obſcurity.

To write upon a ſubject and unfold its myſtery, one ought to be practically acquainted with it; a ſuperficial drawing is not enough; to teach others how to go to work, the ſection is wanted.

If all books upon arts and ſciences, manufactures and mechanics, had been or could be written by the reſpective profeſſors thereof, things would appear in another light; we ſhould, perhaps, not have the fineſt language in thoſe performances; but we do not want that, plain truth and common ſenſe is all that is required; if a guide leads us the right way, we need not mind his dreſs.

I ſhall make no apology for this performance of mine: if the contents do not ſpeak for themſelves, my abilities as a writer would but weakly ſupport them, only as new inventions are frequently condemned for no other reaſon but becauſe they are new; it becomes me to acquaint the public, that I ſhould never have gone ſo far as to publiſh this ſyſtem, if I had not been convinced of its merit by experience and practice; I made many and various experiments (as will be mentioned in the ſequel) to aſcertain its ſtability; and having painted ſeveral pictures of different ſizes, I can anſwer for its practicability. In ſhort, it is a manner of painting ſuſceptible of all the boldneſs, freedom and delicacy of any other whatſoever; you may leave off and cheriſh your work at pleaſure,

ſure, you cannot fatigue your colours, you are not ſubject to that inconvenience attending oil painting, viz. of ſetting one's picture by to dry, &c.

You will have all the effects and ſweetneſs of painting in oil, and the colours will not be liable to fade and change; no damp can affect it, no corroſive will hurt it; nor can the colours crack and fall in ſhivers from off the canvas.

Let no-body think me too poſitive, or intoxicated with my own notions, before they have gone through the whole treatiſe, and made a few experiments.

ments. I advance facts, and not conjectures only.

It is not my intention to quarrel or depreciate oil painting, nor will I attempt to deny its true merit; therefore hope it will not be conſidered as a crime to propoſe a method that will equal its perfections, and ſurpaſs it for duration and ſtability of colours. I tell artiſts what I know, they may do what they judge proper. Though I beſtow encomiums upon my ſubject it is not with a deſign to impoſe; I am not ſelf-conceited, or fooliſh enough to think or believe that Rynolds or Ranſey, Scott or

Lambert, &c. &c. will take up at once and prefer my new ſyſtem to that they practiſed for many years with ſucceſs and applauſe—they, and every body elſe, may try; a trifling expence, and a few idle hours will afford experiments by which they will know if what I advance will really be an advantage to their works and themſelves. And how far it will anſwer, either whole or in part, the general ends of painting, one ſingle ſketch will be enough to judge by; in arts, one experience is worth a thouſand conjectures.

In the proſecution of my ſyſtem, oil colours came always in for a part of the experiment, in oppoſition to thoſe fixed with wax, in order to judge better and with more preciſion of their variation. By this it happened that I often painted oil colours over a waxed ground; which colours always appeared brighter and cleaner than the very ſame painted over an oil cloth; at leaſt I fancied that dead colouring in water colours and finiſhing in oil, was an experiment worth trying. For this purpoſe (as portrait painting is not my province) I pitched upon a head of Sir Godfrey Kneller, a gentleman and friend had ſent me to copy ſmall in oil; accordingly I dead coloured it in water colours and fixed them with wax, and afterwards finiſhed it in oil colours, not only to my ſatisfaction and ſurprize, but every body's elſe that ſaw it; the brightneſs and tranſparency of its colours is not to be conceived. I copied the ſame head again in oil colours only, and with all imaginable care and attention, but the colouring of the latter looked dull in oppoſition to the other *; to give reaſons for this incident is

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* Both pictures were diſpoſed of as ſoon as finiſhed to a Dutch gentleman, who ſent them to Holland as a pattern, and were mightily approved of.

is more than I can do; I ſhall give a few conjectures, and conjectures only, upon it, under the article of experiments.

If I ſhould not gain the approbation and good will of the oil painting faculty, for a few hints: I am ſure thoſe artiſts who profeſs painting in crayons will be beholden to me for what I ſhall communicate to them—a method to fix crayons or paſtelle.

Every body knows the beauties and pleaſing effects of thoſe paintings and their periſhable qualities ſo well, that to enlarge upon is needleſs to beſtow great encomiums upon my ſecret, which is ſo cloſely connected with encauſtic for the pencil, and whoſe merit has already been mentioned, would be ſuperfluous; the proceſs and experiments I am now going to unfold will be of more weight than all my reaſonings previous thereto.

To make the whole familiar and eaſy to all capacities, I thought it convenient to lay down the whole penciling ſyſtem under five different articles or periods, according as they ſucceed each other in the execution; and to keep the thread of the proceeding uninterrupted, ed, I ſhall make a few obſervations upon every article in particular, and there give and explain the different methods that may be practiſed for the ſame end, together with my reaſon, and why I deviated in ſome parts from Count CAYLUS's ſyſtem.

The operations for painting with crayons will be treated and explained ſeparately, and upon the ſame plan. Laſtly, the experiments will come in to illuſtrate both, and verify what I advance.

ART. I.

Preparation of the cloth for painting in Encauſtic.

TAKE any ſort of clean linnen cloth whoſe texture is pretty cloſe, ſoft and even, ſtretch it upon a ſtraining frame, as you would do an oil cloth, lay it upon a ſmoth table, the ſide your are to paint on downwards, then with a piece of common bees or virgin wax rub it over and over, till you perceive a good quantity of the wax adhere to the cloth, in equal proportion over the whole. *

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* Any ſort of old cloth, if whole, is as good as new; I prefer the former to the latter for its ſoft-

Your cloth thus waxed is ready to paint upon if it be fine; if it is coarſe, turn it, and with a pumice ſtone gently rub over the ſide which is to receive the colours, to take off all the knots and unevenneſs that might obſtruct the free flowing of your pencil.

If you want to paint a picture of any determined ſize, provide a ſtraining frame, whoſe inner circumference is equal to the height and width required; that is to ſay, you muſt have

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ſoftneſs. To aſcertain a juſt proportion of wax to every ſort of cloth is unneceſſary, if you ſhould either put too much or not enough, you may eaſily remedy it. See ART. iv. One ſingle trial will clear up the incertitude.

have two frames, the one to work and finiſh your picture upon, the other whereon the picture is to go and remain when finiſhed. The firſt muſt be of ſuch height and width, as to contain between its inner edges cloth enough to cover the ſecond. No part of the cloth you paint over ought to touch the wood of the frame, if it did the wood would imbibe part of the wax, when the picture is brought near the fire, and leave thoſe parts imperfect.

A R T. II.

Of the colours and their preparation.

ALL colours uſed in oil painting are fit for this manner, and no others. There are a few that ought to be omitted; for reaſon ſee the liſt of colours.

Grind all your colours very fine with ſimple water, allot to every particular colour a diſtinct veſſel, ſuch as galipots, pans, &c. From your colours ſo ground, compoſe all the different principal tints, as the nature of your intended work ſhall require.

But, as moſt of the colours acquire a deeper hue when moiſtened, and ſome deeper ſtill when fixed with wax, it will be neceſſary, to prevent perplexity in the execution, to have a guide for retouching, either when the picture is finiſhed and dry, before the operation of the fire, or after it is fixed; for this purpoſe you may, before you go to work, uſe the following expedient.

Take two ſlips of cloth about a foot long, and three or four inches wide, wax them as before mentioned, then upon the one ſlip paint of every one of your entire colours * about an inch high over the whole width of the cloth, and with yonr tints already compoſed do the ſame upon the other piece of cloth, according to their order and degradation; † mark every tint with a number, ſuch as 1, 2, 3, &c. write down upon a paper every number, and what it is compoſed of. This done and your colours ſo applied dry, cut your cloth acroſs all the tints from top

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* Entire colours are the white, red, yellow blue, &c.

† See the nature of this better explained in the copper-plate at the end of obſervations of Art. 2.

top to bottom in two equal parts; bring one half of each near the fire, and by melting the wax fix them, the other two halves you keep as they are unfixed.

By rejoining and comparing them together, you may judge what ſtrength every tint will acquire, and by their reciprocal references you will be enabled to alter or imitate, deepen or heighten with certainty, any tint, either before or after the colours are fixed.

In painting be not ſparing; the greater body of colours you employ, the better and brighter your work will appear; you may give greater freedom to your pencil, blend and ſweeten your colours better than in any other way of painting.

ART. III.

How to paint over or alter any part before the picture has been near the fire.

IF the parts of the picture you want to retouch are large and the colouring dry, take a large ſoft hair pencil, and with water gently moiſten thoſe places, or the whole picture if you pleaſe, and repaint till your eye is ſatisfied. You might paint over, or alter any part without moiſtening, but on a firſt trial you would not ſo well ſee what you are about. While the picture is wet it appears very near what it will be when fixed; when it is dry it looks like a weak dead colouring in oil. You will ſee enough to judge of the general effect, but none of the tenderer half tints will appear diſcernable enough to judge of them with preciſion. In large pictures where the cloth will be required ſtronger, a picture is kept wet with great eaſe and ſecurity, by moiſtening it on the back with a large bruſh as often as there is occaſion, for the water will ſoon ſoak through the texture and take hold of the colours; there is no danger of diſturbing them on the other ſide with the action of the bruſh, by reaſon of the ſubſtance of the cloth.

ART. IV.

To fix the colours by melting the wax.

WHEN your picture is finiſhed and dry, have a good clear fire of ſea-coals, * approach

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* I prefer a fire of ſea-coals becauſe it is much more uniform, and does not emit ſo many ſparks as wood or charcoals, which might injure the picture, though any fire with proper care will anſwer the end propoſed; a German ſtove is ſtill better than any fire whatſoever.

approach your picture with the painted ſide towards it, at about two feet diſtance, let it grow warm by gentle degrees, always approaching nearer, till within a foot diſtance from the grate, but never cloſer, holding your picture perpendicularly or a little inclined as you ſhall find neceſſary. If the picture is large do one half firſt, then the other ; there is not the leaſt difficulty for any ſize.

When you perceive by the hue and ſhining of the painted ſurface that all is perfectly abſorbed ; then remove it gradually from the fire as you advanced it, and your picture will be done.

If you ſee any place defective for want of a ſufficient quantity of wax, * put a little finely ſcraped wax on the back of that place, then bring only a red hot poker, or ſome ſuch thing towards it, the wax will immediately ſettle in its place. If there are many parts ſo defective, put ſcrapings of wax there, and bring the whole picture before the fire as above mentioned. There is no danger in bringing the picture to

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* You will eaſily know thoſe places that ſhall want wax; they will appear like ſo many ſpots of a lighter hue.

the fire as often as required, provided you never give it too great a degree of heat; if you do, the wax will raiſe in bubbles upon the ſurface, and your picture will look rough and uneven.

Advance your picture never too haſty, nor retire it too quickly; if you do the former, the ſudden action of the fire might diſturb ſome of the colours; if the latter, the wax will not retire enough within the texture of the cloth, conſequently lye too much above the colours and look glaring. If you perceive any ſuch glaring ſpots or places upon your picture, or (in other words) parts that appear varniſhed like, and that appearance ſhould proceed from too great a quantity of wax, paint thoſe places over on the back with whitening, or any one of your other colours, and when dry bring the picture near the fire, as above mentioned, and thoſe colours or whitening will imbibe the overplus of the wax. Repeat that if required.

A R T. V.

How to retouch or paint over any part after the colours are fixed.

PUT upon your pallet ſuch of your tints as will be fit for the place or parts you want to alter or paint over, temper and employ them with a little ſpirit of wine; * repaint, and bring the picture to the fire as often as required, and thoſe retouched parts will become fixed like any other part of the picture.

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* Any other ſpirit ſuch as that commonly burnt in lamps, common gin, rum, or genuine brandy, will do juſt as well; ſpirit or oil of turpentine is very proper too; but as it ſmells ſo very ſtrong, ladies and gentlemen that paint for their amuſement only would not like it.

Obſervations on article the firſt.

AS linen cloth is the material moſt commonly and preferably uſed, as the fitteſt and moſt convenient to paint upon, I choſe to give under Article the firſt, directions for that purpoſe only; for though the wax and colours may be applied to cloth and other materials in ſeveral different manners, I, not to bewilder the beginners in multiplicities on a firſt ſetting out, gave and recommend that, which beſides its being the likelieſt to be moſt practiſed, is the beſt for ſolidity, and will prove to every practitioner the eaſieſt, moſt agreeable, expeditious and convenient for execution.

But not to deprive the artiſts and curious of the ſeveral means and methods that may be practiſed for and towards the ſame end, I ſhall here give ſome of the principal ones, as well for painting upon canvas as upon wood, plaiſter, &c. but firſt of all I ſhall conſider and treat Count CAYLUS's ſyſtem a little more at large, and ſhew why I have deviated from it in this particular, and leave the artiſt at liberty to adopt and practiſe which ſuits him beſt.

The Count's method for preparing the cloth conſiſts, in ſtretching it upon a frame, and holding it horizontally over, or perpendicularly before a fire (at a diſtance convenient and proportionable to the degree of heat it caſts) and rubbing it with a piece of wax; which, melting gradually as it is rubbed on, diffuſes itſelf, penetrates the body, and fills the interſtices of the texture of the cloth, which when cool, is fit to paint upon; but, as water colours will not adhere regularly flowing and connectedly to the wax, He, to remedy this inconveniency, makes uſe of an intermediate body, viz. chalk or whitening, with which he rubs over that ſurface of the waxed canvas he intends to paint upon, and then the colours will eaſily flow over and adhere to it.

Now, though this way of proceeding is very ſimple and ſucceſsfully practicable for ſmall ſubjects;—for inſtance,—ſuch as the head of Diana, mentioned in the Abbè's letter, or any other that may be finiſhed in a couple of hours, and while the colours upon the canvas retain moiſture; yet, to execute pictures of a larger ſize and compoſition, which will require many a day's labour and application, and whereof no part can be finiſhed poſitively at the firſt onſet, this manner of managing it will not anſwer ſo well, as that given under Art. the firſt, for the following reaſons.

Firſt. In painting upon the wax by virtue of the whitening, you will not have that conveniency of retouching or altering of any part, and before the colours are fixed, ſo well, as painting upon the raw and bare canvas will afford you; becauſe the texture and fibres of the cloth being thoroughly invaded by the wax, there remains nothing for water colours to fix or adhere to, capable to retain them; thoſe colours once dry, the ſlighteſt touch of a moiſt pencil will, as it were, attract them, and frequently make and leave a bare ſpot; ſo that in attempting to retouch, inſtead of adding freſh colours, you will fetch off the old ones; for though the rough edged particles of the chalk facilitate to the firſt colours an adheſion upon the ſmooth body wax yet, water the vehicle of the colours, being the menſtruum of chalk, by diſcompoſing it deſtroys part of its power and virtue, and renders it incapable to perform the firſt ſervice a ſecond time.

Secondly. Upon canvas fully imbibed with wax, you can neither uſe ſo great a body of colours, nor employ them with ſuch freedom, boldneſs, or delicacy as you may upon cloth, whoſe texture is not pre-occupied with wax—the reaſon is obvious—the one has its pores and interſtices filled up with wax; the other's you muſt fill up with colours. Cloth, a firm ſpungy body or ſubſtance, in ſucking in the water attracts the colours along with it into its pores, and thereby facilitates the firm and delicate ſtrokes; and the colours mixing and adhering to its numberleſs fibres, will not come off on retouching, before the picture is fixed; you may cheriſh or leave your work at pleaſure without detriment or inconveniency ariſing from that. Advantages that cloth pre-occupied with wax is incapable of.

Thirdly and laſtly. By painting on canvas prepared according to the directions of Art. the firſt, your works will be more ſolid and laſting, becauſe the colours will not ſimply lay upon the ſurface of the wax, but cloth, wax and colours will make but one individual body. —Thus much on my deviation from Count CAYLUS's ſyſtem, in regard to the preparation of the cloth.

For painting upon walls or plaiſter where the wax cannot be applied on the back, the Count's ſyſtem muſt be practiſed ; it will ſucceed well ; the rough and gritty grain of the plaiſter will take and retain a ſufficient quantity of colours to inſure ſolidity ; the only difference between painting upon cloth and plaiſter conſiſts in this ; painting upon canvas you can finiſh your picture intirely before you fix it; in painting upon plaiſter, you muſt proceed as you do in painting with oil colours, viz. firſt, dead colour your ſubject and fix it, and then paint it over again and finiſh it, either by virtue of the chalk, or by tempering and employing the colours with ſome ſpirit, or oil of turpentine. You may too paint and retouch with crayons.

Upon wood, ſtone, and metals,—you muſt proceed as you do upon plaiſter; but as there is no grain you muſt procure an artificial one, after your board is waxed, by laying on a ground of any colour mixed with half chalk and fix it *; upon this you may paint with water colours or crayons, as ſweetly as upon canvas.

To paint upon paper;—you muſt have a ſmooth board, or copper plate of a convenient ſize, and well waxed; upon this you faſten your paper by the corners and paint upon; the colours dry, preſent it to the fire, and the wax underneath the paper melting, will ſoak and penetrate through and

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* The ſame might be practiced upon cloth, it would do better than only rubbing it with the chalk; but for painting with the pencil the bare cloth is ſtill better.

fix the colours; this method may be ſucceſsfully practiſed with cloth.

There are two more methods remaining to be practiſed on cloth and paper; but as they make part of the ſyſtem for painting with crayons, and will be deſcribed under that head, I omit to mention them here.

Obſervations on Article the ſecond.

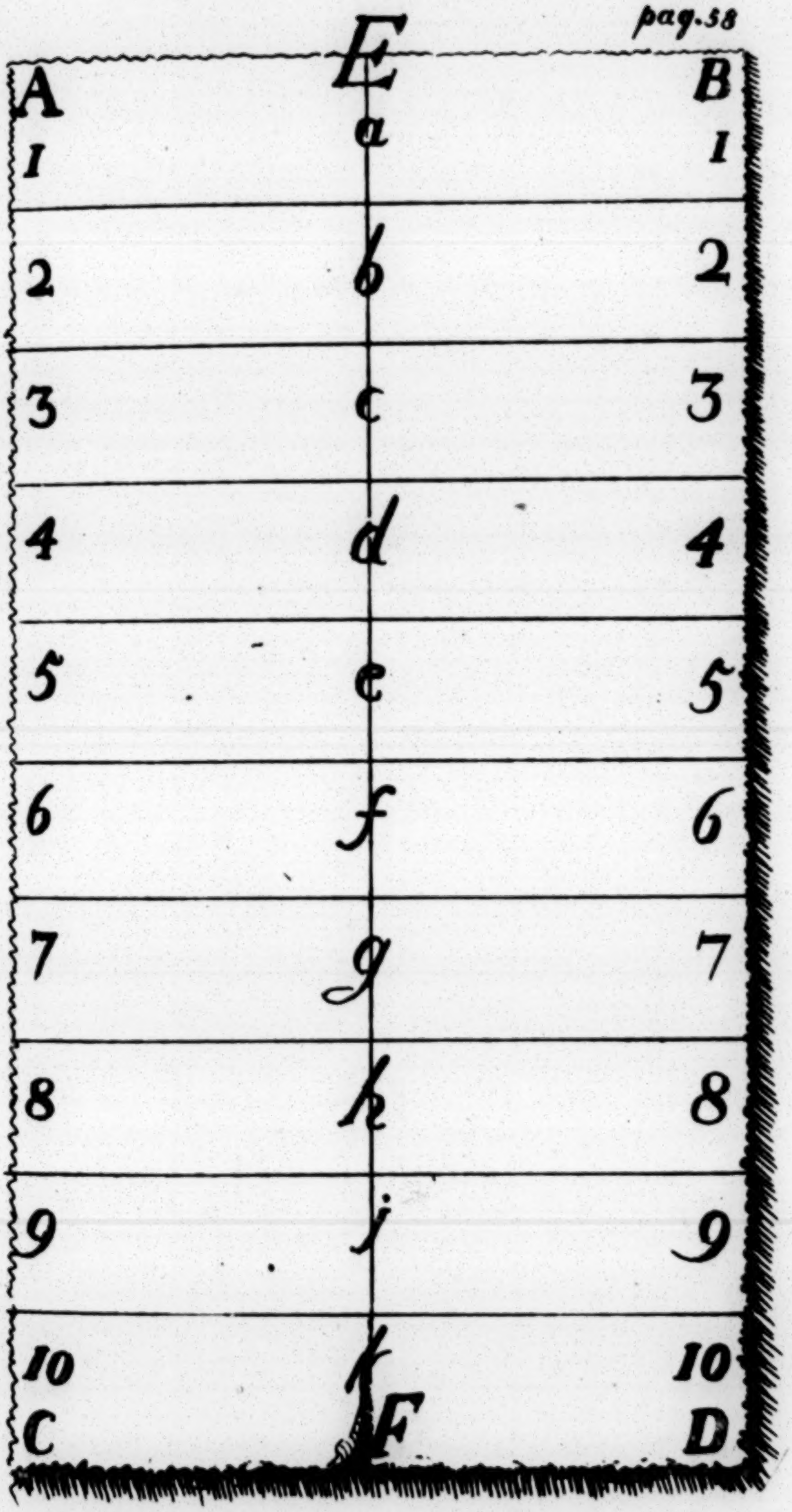
IN grinding the colours upon the ſtone, and managing them upon the pallette, care ſhould be taken not to uſe an iron knife, the ſteel or iron that grinds off, in mixing with the colours ſpoils their brightneſs and vivacity; flake-white and white-lead, yellow-oker, lacque and light-red, ſuffer greatly by it, it gives them a dull and dirty caſt; Naples-yellow ſuffers moſt of all from it; its vivacity is entirely deſtroyed by the iron's touching it. Horn, ivory, or tortoiſe ſhell knives, or wooden ſpatula's are fitter for all manner of painting; they will affect no colours; iron knives have deſtroyed many a tender complexion in oil colours; for, the oil once dry, the iron ground off from the knife and mixed in the colours will be converted into ruſt by the moiſture of the air.—Tho' this little hint is foreign to our preſent ſubject, it will perhaps not be unacceptable to my brethren.—It is an eſſential point in an architect to be acquainted with the qualities and properties of the materials he builds with, if his plan and ſtile, diſpoſitions, proportions, &c. be ever ſo good, noble, grand and graceful, yet if his fabric falls down as ſoon as built, we are but little beholden to his ſkill. —Vandyke, I believe, never uſed an iron knife, if he had he would not have painted a ſpatula of horn in one of his pictures, wherein all the utenſils of a painter accompany his own figure.—

The expedient recommended under Art. the ſecond, for eſtabliſhing a ſtandard for all the differing principal tints that may be required for any ſubject, will be of uſe to them who are not much acquainted with painting in water colours;

and to ladies and gentlemen, who painting only now and then for their amuſement, cannot have ſo thorough a knowledge of the value of each colour, and might therefore be at a loſs how to retouch, after the colours are fixed.

To make the directions given for that purpoſe more intelligible, and to point out the uſe of ſuch a ſtandard—let us ſuppoſe—the annexed copper plate figure A. B. C. D. to be a piece of cloth, about a foot long and three or four inches wide, waxed on the back, as directed under Art. the firſt, and the diviſions a. b. c. d. e. f. g. h. &c. be the tints painted, according to their order and degradation, acroſs the whole width of the cloth A. B. theſe tints dry, cut the piece of cloth acroſs all the tints from top E. to bottom F. in two equal parts, bring the one half A C near the fire, and by melting the wax fix it, the other half B D you keep as it is unfixed.

Now, the half A C being fixed, will ſhew you at one glance what ſtrength every tint will acquire; and if you moiſten again the other half B D, or paint the ſame tints upon a freſh piece of cloth, you will ſee which are the colours that grow deeper ſtill, fixed with wax than they appear when only moiſtened with water, and the references 1 2 3 4 5 &c. telling you what each tint is compoſed of, you will be enabled to amend any one that might be amiſs. Farther, when your picture will be fixed and it ſhould want retouching, and you ſhould be at a loſs for hitting of the tint or hue required for that purpoſe,—bring only the fixed half A C upon the picture and compare them, and you will eaſily find what you want; again, if you want to renew any tint that is ſpent, find that tint upon the picture, with the fixed half A C, when found compare it to, and moiſten pag. 58



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moiſten its fellow upon the unfixed half B D, and that will give you again the original hue, and the references 1 2 3 4 &c. will tell you what that tint is principally compoſed of.

Tho' profeſſed artiſts (whoſe long experience enables them to judge of the value of each colour) will not have abſolute occaſion for the comparative uſe of ſuch a ſtandard, yet they will not do amiſs to make an eſſay of their tints before they employ them.

Obſervations on Article the third.

THE being able to work and retouch at pleaſure, and at any time, without fatiguing the colours, or any other detriment ariſing from it, is an advantage peculiar to encauſtic only; for, the new colours will unite with the old ones without making ſpots, as is the caſe in common ſize-painting; nor will there be that inconveniency of rubbing the places to be retouched over with oil, as is the caſe with oil pictures; the only ſeeming difficulty to a beginner, will conſiſt in the colours growing paler and weaker in drying, but as a picture is eaſily kept wet, by moiſtening it now and then as above directed, the difficulty vaniſhes. Pictures of any ſize may eaſily be kept wet for ſeveral days, by applying a double wet cloth on the back ; but a little practice will render that precaution unneceſſary.

Every body in the leaſt acquainted with colours, knows that water colours, tempered or employed either with gum or ſize, grow paler and lighter in drying, and that they acquire their true tone only when dry ;

dry;—in encauſtic they grow paler and lighter too in drying, but they recede from and loſe their true tone.—Encauſtic is the reverſe of ſize-painting as to effect, while you are at work and the colours wet;—of the latter you cannot judge poſitively until the colours are dry; of the former you can only judge while the colours are wet, or which is the ſame, when fixed with the wax.

Obſervations on Article the fourth.

THE moſt eſſential point in encauſtic—the fixing of the colours—is the ſimpleſt and eaſieſt for paintings of any ſize, moveable or immoveable. A ſurface of forty feet may be fixed as conveniently as a picture of twelve inches; for if the painting be too large to be brought near the fire, or immoveable on a wall, bring that agent to the painting;——a ſquare copper or iron cheſt, or box, ſuch as commonly uſed for warming or airing of beds, with a red hot iron or lighted charcoal in it, will do the buſineſs admirably well, by paſſing it in a direction parallel to and before the painted ſurface, at a diſtance proportionable to the degree of heat it caſts,—a *braſier ambulant*, with a cover to prevent the aſhes from flying about, with charcoal well lighted, will anſwer the end too, by inclining the picture over it,—an inſtrument of iron like a baker's ſhovel, with a long handle and made red hot, will perform the ſame ſervice, if waved in a parallel direction before the painted ſurface; and by heating it again, when grown cool, with ſuch an inſtrument one may fix paintings of the largeſt ſize; it matters not if the whole be fixed at once, or in parts at different times.

The directions for rectifying of any defects ariſing from too ſmall a quantity of wax, are ſo clear, ſimple and ſufficient, that they want but little explanation or addition; only, you may inſtead of wax ſimple uſe wax diſſolved in ſuch a quantity of oil of turpentine, as to make it when cool, fluent enough to be employed with a bruſh on the back of the picture, which, when brought to the fire, the wax will ſettle with the colours, and the turpentine will fly off.

My ſaying under the above article that the ſudden action of the fire might diſturb ſome of the colours, muſt not be underſtood in regard to the wax, but in regard to the nature of the colours, which, if the picture be brought too near the fire at once, will be ſcorched before the wax can melt and penetrate the texture to ſcreen and ſecure them.

Obſervations on Art. the fifth and laſt.

THE facility and conveniency for retouching a picture after the colours are fixed, without the new colours differing from the hue of the old ones, is an advantage no other manner of painting is poſſeſſed of.

In oil-painting you cannot do it ſo well except you paint over large parts, becauſe the colours in drying acquire a yellower hue, than they have while freſh; there will always be a difference between the very ſame tints; beſides, oil pictures are frequently greaſy-like and refuſe the new colours, ſo that you are obliged to rub thoſe parts with oil, to make the new colours adhere to and flow over the old ones, which rubbing with oil very often makes a dull and yellow ſpot when the colours are dry; in ſize-painting it is worſe, retouchings there in general appear hard, and in large maſſes of a uniform colour,—ſuch as ſky's— produce ſpots.——Encauſtic is free from all that; you may glaze with a body of colours as thin and as tranſparent as you pleaſe, without your colours changing of tone. By retouching with crayons upon the fixed colours, the ſweeteſt effects may be produced in landſcapes and figures ; nay, for retouching only here and there, I ſhould prefer crayons. For inſtance—to finiſh a head, —and give the deciſive ſtrokes about the eye, mouth, hair, and ſharp folds of linen, &c. in landſcapes—for the extremities of trees, &c. the ſmart touch of a crayon will be preferable to the pencil.

When your picture is intirely finiſhed, and you ſhould want to give the canvas more ſolidity, you may paint it over on the back with any colour or tint, and bring it again and for the laſt time to the fire, to fix that colour ; if you apprehend there is not wax enough, apply a little diſſolved in ſpirit of turpentine, as mentioned in the foregoing obſervations on Art. iv. this fixed take your picture off from the frame, and ſtretch it upon that whereon it is to remain.

Having now done with the proceſs for painting in encauſtic with the pencil, which notwithſtanding its ſimplicity might appear to ſome beginners intricate, becauſe I pointed out all the difficulties that poſſibly may occur in the execution,—to comfort and encourage thoſe that might think the taſk hard, I ſhall recapitulate, and reduce the whole within this compaſs.—*Stretch a piece of cloth upon a frame, rub the back of that cloth with wax, paint your ſubject on the other ſide, with colours prepared and tempered with water, and when dry bring the picture near the fire, and by melting the wax fix the colours.*

N. B. I might have ſaid much more, and dwelt longer on ſeveral particulars; but as the only aim of this treatiſe is to communicate the diſcovery to artiſts, and others already acquainted with the management of colours, and not to form pupils from beginning, I omitted ſaying any thing of compoſing the tints and diſpoſing the colours on the pallette, &c. Every artiſt may go on in his accuſtomed method; the uſe of all the colours is in encauſtic as in oil, as may be ſeen by the following liſt.

The direction for painting with crayons will illuſtrate ſome paſſages of the foregoing proceſs, and what other advantages encauſtic painting will have over oil and ſize painting will be ſhewn by concluſions drawn from the experiments.

The end of the firſt part.

LIST of the COLOURS

To be USED for

Painting in Encauſtic;

AS ALSO FOR THE

COMPOSING of the CRAYONS.

WHITE.

Flake-white, and white-lead, or ceruſs.

FOR painting in encauſtic, I mix always both together half and half; flake white alone is ſubject to raiſe too much little bubbles in employing it with water, which the admixture of the other prevents; beſides, both together make a better and more ſolid body; tho' flake white is the whiteſt of the two, to uſe either alone I ſhould prefer the ſecond. The Venetian or Dalmatian white lead is by far the beſt for all manner of painting; being prepared with a purer and ſubtler acid it is whiter and purer than any other whatſoever, and preferable to flake white; next to it is the German or Dutch; French or Engliſh ceruſs are in general but indifferent, in experiments I frequently found the latter to have one third of marle or chalk in its compoſition;

tion; which is the cauſe of its growing ſo ſoon yellow, dull and dirty in oil.

In compoſing of the crayons it will be well to obſerve the above mentioned proportion of half and half, as by the doing ſo, much pipe clay will not be required to bind them.

YELLOWS.

Naples-yellow,
Light-oker,
Brown-oker,
Yellow-orpiment, or,
King's-yellow,
Red-orpiment,

are all perfectly good and neceſſary for our purpoſe.

Naples-yellow is the only colour that ought to be uſed in compoſing the tenderer fleſh tints of women; it proves a very tender, bright and beautiful laſting colour for all manner of painting, if properly prepared and managed, if not, a dirty, weak and treacherous one, and particularly in oil. It is a mineral compound of lead, antimony, ſulphur, and ſome arſenic, which latter is the cauſe of its changing, and hurting other colours, and particularly the white, ſo much complained of by the painters.

Though this yellow fixed with wax will not change; yet it will not be amiſs to inſert a method to clean, and purify it, ſo as to render it beautiful and laſting for oil and other uſes. To clean it do as follows.

Take crude Naples-yellow, (the heavieſt for bulk is the beſt) and break it into ſmall pieces with the mallet upon the grinding ſtone, put it in a clean earthen veſſel, and pour over it a quantity of new milk, ſufficient to cover it three or four inches over, ſtirring it well for ſome time with a wooden ſpatula or ſtick; then let all together ſtand undiſturbed for five or ſix days, and the milk will become thick and ſour, and maſter by its acidity the noxious ſaline principles of the colour; having ſtood the abovementioned time, take off the creamy part from the top of the milk, and pour warm water upon it, and let the veſſel overflow till you perceive the water to come off as clear as when poured on, and the colour will be purified and fit for uſe.

Light-oker, a precipitated, feruginous earth, anſwers in encauſtic all the purpoſes it does in oil.

Brown-oker, a precipitated feruginous earth too, only it partakes a little of a vitrioline principle, which the light oker does not. In encauſtic this colour anſwers all the purpoſes it does in oil.

Yellow orpiment, or king's yellow. The principal conſtituent particles of this colour are, ſulphur and arſenic, which latter prevails and makes great havock among the other colours when uſed in oil; it cannot play the ſame tricks fixed with wax; wax being a cloſer and unvariable body, confines its arſenical principle. Oil once dry ceaſes to be oil, and can confine them no longer.

Red-orpiment, ſo called to diſtinguiſh it from the other, is properly not red, but of a rich orange colour, and is a compound of arſenic and ſulphur too; but here ſulphur prevails, which is the reaſon of its ſtanding its ground better and doing leſs harm in oil than the other.

In encauſtic it is of univerſal uſe, throughout a whole picture to give warmth to lights and ſhades; in landſcapes it may be uſed from the horizon down to the ſore ground, to good purpoſe; for ſhades in fleſh it is admirable, it gives a clear, ſoft and tranſparent ſtrength;

in the verdure of landſcapes it anſwers all the ends for brown pink, when mixed with a little bone black.

This colour is very conſpicuous in all the warmer landſcapes of Claude Lorraine; Mr. Vernet a famous French painter uſes it very much.

PINKS.

Light-pink, and brown-pink.

Theſe two colours ought rather not be uſed, as they both proceed from the ſame vegetable principle, viz. the juice or extract got by decoction from French berries by the help of acid ſalts; conſequently incapable to ſympathiſe with or admit wax into their pores *; the wax can take hold of them only ſuperficially, which makes them appear dry and gritty upon the picture, and will eaſily come off by rubbing them with one's finger. Thoſe artiſts who cannot do without them, will do well to grind them, the light pink with a little light oker, and brown pink with a

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* I am aware that every body will not enter into this doctrine at firſt, and ſome may think it very odd that a colour which is uſed in oil, ſhould not ſympathiſe with wax; the queſtion is eaſily ſolved, the grinding ſtones unite oil and pinks, and bring them together by force, but experience ſhews it is but for a little while; the oil once dry, pinks ſoon fly off and fade away.

little brown oker, and they will keep a little better; but red orpiment and a little bone black, making as fine a pink as that properly ſo called, it will be beſt to uſe the latter.

R E D S.

Lake,
Vermilion, or
Cinnabar,
Minium, or
Red-lead,
Light-red, or
Light-oker calcined,
Brown-red, or
Brown-oker calcined
Indian-red,

are all properly qualified for encauſtic.

Care muſt be taken to have the lake good ; that which is commonly ſold under the name of Florence lacque, and recommended as the beſt, is in general the worſt; it is uſually in ſmall hard grains, which hardneſs is owing to gum arabic, or what is worſe, to that glutinous ſubſtance which oozes out from the cherry tree, put in by the fabricant (of the lake) to bind and keep the grains together, and make it appear better merchandiſe than it really is; ſuch lake will ſcale off from the canvas; the gum it is impregnated with hinders the wax from penetrating its pores—every body knows that lacque is made of cochineal; there is a baſtard lake made of Brazil wood, but that is eaſily known by its dulneſs. The beſt lake for our purpoſe is that which is of a fine, clear, deep hue, eaſily to be broken and crumbled between the fingers. The fineſt and beſt lacque I ever ſaw and uſed, is made here in England by an ingenious artiſt in the ſeal engraving way.

Vermilion, or cinnabar, anſwers in encauſtic all the purpoſes it does in oil.

Minium, will be of infinite ſervice for painting with the pencil and crayons; it will not change fixed with wax, as it does in oil; it may be uſed to advantage in ſome carnations or fleſh tints; and in landſcapes to enliven the oker, for great lights.

Light-red, or light-oker calcined, is of the ſame univerſal uſe in this manner of painting as it is in oil, or common water colours.

Brown-red, or brown-oker calcined, may be employed for the ſame uſe as in oil, or diſtemper painting.

Indian-red, the French call this colour, *Terre d'Angleterre*, Engliſh earth; this colour is particularly uſeful for diſtances, it makes the degradation of objects light and airy.

TERRA DI SIENA, and
TERRA VERTE,

Terra di Siena, a yellow hard and clayiſh ſubſtance, ſo called from the city of Siena in Italy, from whence it comes.

This colour is very unfit to be uſed crude, either for painting in encauſtic or crayons, its pores are too cloſe for the wax to penetrate; or to ſay better, this colour or earth is very much impregnated with a nitrous principle, with which wax cannot ſympathiſe, and for this very reaſon it is as unfit to be uſed crude in oil. Thoſe painters that uſe it freely have always but too much reaſon to repent. But,

Terra di Siena calcined, is a very beautiful and uſeful colour for all manner of painting, and particularly encauſtic. The fire having diſpelled in ſome meaſure the nitrous principle, the wax may freely enter its pores. This colour gives a great, ſoft, and glowing ſtrength in fleſh, drapery and landſcape ;

ſome painters call this colour Roman oker.

Terra verte; this colour too comes to us from Italy, and ſome from Germany, they are both alike, and ought to be entirely baniſhed the pallette, as it grows ſo ſoon dirty and black when employed with oil. Terra verte differs from terra di Siena in little elſe but colour, it has a little vitriol. The too free uſe ſome of the older Italian painters made of this colour in fleſh tints, is the cauſe that numbers of pictures of thoſe maſters are ſo black as we ſee them at this time.

BLUES.

Ultramarine,
Pruſſian blue,
Smalt.

Ultramarine is perfectly good, and every body. that likes to uſe it may do ſo.

Pruſſian blue, equals ultramarine in encauſtic, for all intents and purpoſes; there is no other blue required for crayons neither.

Smalt may be uſed, but I think it rather too gritty; its particles are too tranſparent for parts where a ſolid maſs of colour is required. For crayons it does very well mixed with Pruſſian blue to bind it, both together make a beautiful colour, the grittineſs of ſmalt will there be of advantage. This colour will not grow black fixed with wax as it does in oil.

BLACKS.

Ivory Black,
Bone Black
Blue Black,

have all the neceſſary qualifications to be employed.

Ivory black may be employed for all the uſes made of it in oil.

Blue black is particularly neceſſary for landſcapes; the blue black generally ſold at the colour ſhops is commonly made of wine ſtalks; but blue black made of peach, apricot, or plum-ſtones calcined, is by far the beſt; it is not ſo looſe and ſpungy as the former, its colour too is finer.

Bone black is the moſt valuable of the black tribe for ſweetneſs, and a tranſparent warmth for landſcapes and figures; bone black and white alone will make ſofter and more natural turning tints than any other colours can produce;

the Flemiſh painters uſe it very much for glazing.

This black mixed with a little terra di Siena calcined, makes the ſtrongeſt and ſweeteſt ſhades that can be obtained with colours.

The beſt is made of the bones of mutton trotters calcined.

COLLEN's EARTH.

A dark blackiſh brown and ſomewhat bituminous earth, inclining a little towards purple, is a very good colour, and of ſingular uſe where extraordinary ſtrength is required in fore grounds.

UMBRA,

Crude and calcined.

A uſeful colour enough for common purpoſes; ſome painters uſe it for ſhades in fleſh, but very improperly, for it is a very raw colour crude or calcined, and only fit to be uſed in drapery or back grounds.

Theſe are all the colours that ought to be uſed for painting in encauſtic, with the pencil; there are a few more that might be employed in this manner, but as they are rather

-ther inferior in quality, or only compounds of thoſe already mentioned, I omit them ; a few, not commonly uſed in oil painting that notwithſtanding might be uſed in encauſtic, I ſhall mention under the article of crayons, as they belong more to, and are more uſeful in that way.

ENCAUSTIC;

OR,

Method of painting with and fixing of the CRAYONS.

THE method of painting with and fixing of the crayons comes not only within the ſenſe of encauſtic, but is the very ſelf-ſame thing. The whole proceeding is founded upon the foregoing principle; the ſame materials and agent are required.—The only difference between painting in encauſtic with the pencil, and painting in encauſtic with crayons, conſiſts in employing the colours; in the former—you paint with colours tempered with water; in the latter—you employ, and paint with the ſame colours dry; the effect and ſolidity will be equal and the ſame in both.—

The encomiums I beſtowed upon the penciling ſyſtem, are applicable to that of the crayons; I ſhall ſay nothing more; experience will be the beſt panegyriſt. I am afraid crayons, as ſeemingly the leſs troubleſome, will carry the golden apple; I will not anticipate the deciſion of the public.—I ſhall give the hint, and my fellow artiſts may make uſe of it as they pleaſe.—

As the ſyſtem of encauſtic for the pencil is the parent of that for the crayons, and as both may be happily blended and jointly practiſed to good purpoſe, I ſhall, to avoid tireſomely repeating the ſame thing over again, refer the reader to the former proceſs whenever ſimilarities of proceeding occur; they, beſides commenting each other, will open to the more timorous artiſt a freer field of action. As I did in the former, ſo ſhall I in this, give that method of proceeding,

ing, which by experience I found to be the beſt.

Though this ſyſtem did not enter in the original plan of publication with the other, and I intended to withold it from the public a little longer, to ſee what reception the former ſhould meet with; yet as it got vent by ſhewing it to few friends, and a gentleman offering me (in his opinion) a conſiderable reward to diſpoſe of the ſecret in his favour only, I, to prevent ſome modern PLINY's caſting more direct reflexions upon me, without my having the ſkill of Apelles to uphold my reputation, at leaſt thought proper to give them to the public both at once. To make diſcoveries that may be of infinite advantage to arts, ſubſervient to private avarice, is the foible of a weak, jealous, and ill-natured mind. —Here follows the proceſs; and firſt the preparation of the cloth.

ART. I.

Preparation of the cloth, or paper, for painting with crayons.

FIRST method to prepare the cloth without paper.

Take any ſort of linen cloth whoſe texture is pretty cloſe and even, ſtretch it upon a ſtraining frame and rub it on the back with a piece of wax, as directed under Art. the firſt, page 26. your cloth waxed, prepare any tint or colour you like, or judge beſt for a ground to work upon, let enter into the compoſition of this tint or colour, one half, or at leaſt one third of chalk or whitening, mix and temper all with pure water ; your tint ready, paint over your cloth with it on that ſide you are to paint upon, and lay the colour on pretty even and ſubſtantially ; this colour or ground dry, bring the canvas near the fire, as under Art. the fourth, page 35. and the wax melting will fix that colour or ground, which when cool will be a fit and firm body to work upon with crayons. Note, if the quantity of wax ſhould prove too ſmall for the quantity of colour, apply with a bruſh on the back ſome wax diſſolved in turpentine, as deſcribed in the next page, and bring the canvas again to the fire. It is eſſential in painting with crayons to have the firſt ground properly prepared.

Second method, to prepare cloth with paper paſted thereon.

TAKE linen cloth and ſtretch it upon a frame as the foregoing; then make a paſte with fine wheat flour, or ſtarch and water, and when the paſte is near boiled enough, put in and mix with it of common horſe-turpentine, about half an ounce to ſix ounces of paſte, ſtir it well together, and let it ſimmer five or ſix minutes longer; then take it from the fire and ſet it by to cool a little, and while it is ſtill tolerably warm, paſte your paper (grey, blue or white) to the cloth in the uſual manner, and ſet it by to dry.—In the mean time put wax, broken in ſmall pieces, to diſſolve in oil of turpentine near a fire, and in ſuch proportion that, when diſſolved and cold, it will be of conſiſtence like a thin paſte, and fluent enough to be managed with a bruſh.—When your cloth and paper is perfectly dry, hold it over or before a fire, at a convenient diſtance, and with a bruſh apply the diſſolved wax on both ſides to cloth and paper, and continue laying on wax till you perceive both ſurfaces equally ſhining, and there be no imbibed-like ſpot remaining; this done, let your cloth ſtand before the fire about half an hour longer, (or in ſummer in the ſun,) and, the oil of turpentine evaporating, the wax will become firm again, and be fit to receive any tint or colour for a ground to work upon, which you muſt lay on and fix as the foregoing upon cloth without paper, and when cool you may go to work.

A R T. II.

Of the crayons their preparation and uſe.

PREPARATION. There is no particular or uncommon preparation or compoſition required for encauſtic, all crayons hitherto commonly uſed may be employed; ſome great lights only will be wanted for every ſet of tints; for what has been ſaid on colours, and their growing deeper when fixed with wax, *penciling ſyſtem Art.* II. *page* 29, 30. holds equally here; therefore every artiſt, that may be inclined to make a trial in this manner, will do well to make an eſſay of all his tints, by preparing a piece of cloth as directed in the foregoing article, and giving a few ſtrokes of each crayon and fixing it, this will immediately ſhew what new tints will be wanted.

In compoſing any new tint it will be well to leave out fullers-earth, pipe-clay, chalk, and other calcarious matters * which are generally uſed in the common way ; the former—to bind the looſer

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* Fullers-earth, pipe-clay, chalk, &c. ought to be left out, becauſe they ſink ſo very low when fixed with wax, and impart a great dullneſs to all thoſe tints wherein they prevail ; pipe-clay and fullers-earth a duſky tranſparent gray ; chalk, a yellowiſh-white no-colour.

looſer colours; the latter—to keep up the flake-white and white-lead, which otherwiſe would turn black; in encauſtic thoſe matters are wanted for none of the above ends; flake-white and white-lead will not change, and both together will make a body ſufficiently connected to bind the lighter tints.

All colours uſed in oil and mentioned in the foregoing liſt, are good for crayons, and no others.

Note. What has been ſaid at the end of the liſt of colours, that a few more colours, not commonly employed in oil, might be uſed for crayons, was a miſtake of the author's upon his experimental table; there are but two more that may be uſed for crayons, viz. bice and verditer.

The uſe of the crayons in encauſtic is the very ſame as commonly practiſed, there is no difference; you muſt work and paint upon the waxed ground as you do upon the bare paper. Encauſtic has the advantage over the common way as to expedition. The fine grittineſs procured by the particles of the chalk mixed with the ground you work upon, will *file* off more colour from the crayon than the grain of the unwaxed paper; and the wax diffuſed through the ground will retain the colours better; ſo that when you ſweeten your tints with your finger there will be no waſte; for in working, the particles of the colour will intrude themſelves into the body of the wax, which yields to them; which paper, bare or prepared with a ground tempered with gum or ſize, does not.

ART. III.

How to fix the crayons.

FOR fixing the crayons you muſt act and proceed in every reſpect, according to the directions given *penciling ſyſtem Art*. VI. *page* 35, 36, &c. you may retouch, and apply the diſſolved wax on the back, and bring the picture to the fire as often as required.

Obſervations on the ſyſtem for painting with crayons.

FOR painting with crayons I ſhould prefer cloth prepared according to the firſt method, without paper, for the ſame reaſon I gave for deviating from Count CAYLUS's ſyſtem, *page* 48, 49. however, artiſts may decide for themſelves.

Beſides the two methods mentioned for preparing the cloth, one might paint upon paper paſted upon cloth as directed, without firſt laying on any wax or preparatory ground; but ſuch paintings would not have that laſting ſolidity they ought; beſides, laying on a ground preparatory and analogous in hue to the ſubject to be painted, is more expeditious, as ſuch a ground may be made to ſerve for a half tint, and anſwers the purpoſe of dead colouring.

Turpentine enters in the paſte for one great and principal end, viz. to keep the particles of the paſte a little aſunder, and facilitate to the wax a free paſſage through it; for the particles of turpentine diffuſed through the paſte, in melting, when the picture is brought near the fire, open ſo many equi-diſtant channels for the wax, which, by this means, can penetrate freely and uniformly, and diffuſe itſelf over the whole in equal proportion; without the turpentine it would not ſucceed ſo well; the wax would only come through here and there; the colours would in a manner be calcined before a ſufficient quantity could penetrate to ſecure them; for though there will be wax enough for the firſt fixing, yet, to alter or retouch, or where an extraordinary great body of colours might be employed, there might be a deficiency of wax, which cannot be ſupplied otherwiſe than by laying it on, on the back, and if it could not work its its paſſage through the whole might miſcarry. *

As few artiſts compoſe the crayons themſelves, and as inſerting directions for that purpoſe would have ſwelled this treatiſe too much; the author, for the conveniency of all practitioners has given the *recipe* of proportion for compoſing every tint for what it is to be when fixed, to Mr. Sandys, colour merchant, in Dirty-lane Long-acre, of whom perfect ſets may be had; and as the author has communicated the *recipe*, for binding the moſt difficult colours, * for the benefit of the art, without fee or reward whatſoever, thoſe crayons will be ſold at the uſual price. At the above place, may be had cloth or paper ready prepared on ſhort notice.

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* Old crayon pictures may be fixed very well; the paſte becoming old looſes its coheſion; the wax may freely and uniformly penetrate through; they will want retouching. If any artiſt has a mind to try, he may do it with ſome inſignificant ſubject for fear of miſcarrying on a firſt tryal.

However, if any artiſt ſhould chuſe to prepare the crayons himſelf, he will do well to leave out the pipe-clay, fullers-earth, chalk, &c. as much as poſſible, and mix his tints as uſual.

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* If this treatiſe ſhould meet with ſuch approbation as to require a ſecond edition, the recipe for the compoſing of crayons will be inſerted at full length.

uſual. The ſtandard recommended under *Art.* II. *page* 29, 30. and explained *page* 55, 56. will be of ſervice for aſcertaining beforehand the value of each tint.

If any crayon prepared for the old way, ſhould prove too hard for this, as may be the caſe with vermilion, bice, verditer, and the other looſer colours, in whoſe compoſition enters a little paſte to bind them, ſprinkle thoſe crayons with a bruſh dipt in ſpirit of wine, and they will become manageable.

GENERAL REMARKS

On the apparent characters of encauſtic paintings, on wax and varniſh.

THE principal apparent characters of an encauſtic painting are,

1. The colours have all the airineſs of water colours, and all the ſtrength of paintings in oil, without partaking of the apparent character, or defects of either.

2. You may look at and enjoy a picture in any light; the colours are bright, freſh and

lively without glaring. They require no varniſh.

3. The colours are firm, without being brittle, and will bear ſcratching without receiving any harm.

The effect of the colours is the ſame in both ſyſtems, each will have and preſerve its peculiar character, as to the manner of painting; if you paint your ſubject in the light and airy ſtile of the Carlo Marat ſchool, when the colours will be fixed you will have the high colouring of Rubens.

On WAX.

It is not material for me to decide which of the two ought to be preferably employed, bees-wax ſimple, or virgin-wax.— For large works that will be expoſed to the air, I ſhould prefer the former; artiſts will ſee by a few trials which will ſuit their taſte beſt.

On VARNISH.

Varniſhes are not required, as has already been obſerved; but as our eyes have been uſed ſo much to ſee colours, not in their natural hue, but diſguiſed by varniſh, thoſe that ſhould like to pleaſe themſelves in this point may uſe the following method.

Firſt lay on with a clean ſpunge a ſubſtantial lay of the white of eggs, and work it well upon the picture. This dry, lay on any varniſh commonly uſed for oil-painting, and your picture will look as if painted with oil-colours.

This varniſh may be taken off at pleaſure, the uppermoſt by rubbing the ſurface of the picture with a rag dipped in ſpirit of wine or turpentine, the white of eggs by waſhing the picture with water. It is not adviſeable to lay a varniſh of ſpirits or gums, without firſt uſing the white of eggs, as ſpirit of turpentine is the menſtruum of wax.

EXPERIMENTS.

TO adopt and practiſe in earneſt any new ſyſtem without ſufficient trials and proofs of its merit, may be called going wilfully aſtray.— To avoid deceiving myſelf in the new ſyſtem before us, I, after having been convinced of its advantageous practicability, ſet about to aſcertain the other great point, the ſtability of the colours; for this end, and to know more exactly how much every colour would vary from its original hue in a certain ſpace of time, as well in regard to the ſame ſyſtem as in oppoſition to oil-colours, I proceeded as follows.

Experiment the firſt and principal, 1757.

I had all the colours uſed in oil painting, mentioned in the foregoing liſt, carefully ground with water, at Mr. Sandys's, colour-merchant, and from thoſe colours I compoſed ninety various and ſenſibly differing tints, for fleſh, drapery and landſcape; of each tint I had a quantity of a two ounce gallipot full, tempered with water; ſo I left them well ſcreened from duſt till they were become dry again; then I divided each maſs of tint in four equal parts; two of each I ſet by for the comparative uſe, the other two parts of each I employed in the following manner.

One part of each I tempered again with water, and painted with it over a ſpace of cloth of ſix inches wide and two inches high, the tints cloſe to each other, in the manner of copper-plate, *page* 58. and the cloth waxed as directed *Art.* IV. *page* 26. The ſame I did with the entire and unmixed colours.

The other parts of each tint I tempered with the fineſt nut-oil according to cuſtom, and painted-over with them ſuch another ſpace of ſix inches by two, as the former, upon oil-cloth. The ſame I did with the entire colours, and ſet them by to dry; when dry, I brought the encauſtic tints near the fire, and by melting the wax fixed them.

My tints thus ready, I cut each piece of cloth, encauſtic and oil-tints, in five equal parts, and diſpoſed of a piece of each in the following manner.

1. One piece of each I expoſed in the open air to all the injuries of ſun, dew, wind and rain.

2. One piece of each I nailed to a wall in a damp cellar-like room.

3. One piece of each I nailed to the cieling of a kitchen and near the chimney, where all the year round a fire was kept.

4. One piece of each I nailed to the ſide of a room I uſually inhabited.

5. One piece of each I put between ſeveral quires of paper,

and confined them in a cloſe drawer deprived of air.

Thus I left them, till the latter end of October 1759, (the ſpace of twenty-ſeven months) when I gathered them. Then I took the two parts of tints I had ſet by and preſerved, and tempering the one with water, and the other with oil, painted the firſt upon a freſh piece of waxed cloth and fixed them, the other tempered with oil, I painted upon a freſh piece of oil-cloth, and after having waſhed the old tints, on comparing the new and old colours together found as follows.

The old encauſtic entire colours and tints of number 1. ſeemed to have ſuffered a conſiderable change in oppoſition to the new ones, but compared to their old fellows in oil they looked bright.

I waſhed them both with common water, and a bruſh, the encauſtic tints recovered a little; oil-tints not.

I brought the encauſtic to the fire, and moſt tints recovered their original hue, and were equal to the new ones, *pinks*, *yellow-orpiment*, *lake*, *terra di Siena*, and *verditer* excepted,

cepted; the firſt was partly gone, what remained was dull; the ſecond was grown whiter; *lake* grown lighter, but had not ſuffered in beauty of colour; *terra di Siena* crude, grown rough and dirty; *verditer*, a little dull.

No. 3. ſeemed to have ſuffered by the ſmoke; but after waſhing it with a ſtout bruſh, and ſoap and water, it recovered its original hue, *pinks*, *yellow-orpiment*, *ſmalt* and *verditer* excepted; the firſt was ſenſibly decayed; the ſecond grown darker, inclining towards red-orpiment; the third grown dull, but mixed with Pruſſian-blue it was as bright as the new; verditer grown dark and dull.

No. 2, 4, 5. were juſt as the new ones, there was no difference.

Oil colours did not ſtand the teſt ſo well; their general appearance in oppoſition to old and new encauſtic,—was:

No 1. weak, dull and dim, ſome entirely gone.

No. 2. freckled, of all ſorts of hues, not to be waſhed off.

No. 3. darker, ſome dull, others dirty, ſome entirely gone.

No. 4. conſiderably yellower, and leſs bright.

No. 5. yellow-ſpotted, as if varniſhed with gall.

The foregoing tints were all fixed with virgin wax, which I thought the beſt; but having at the ſame time and with the ſame colours painted upon cloth waxed with common yellow bees-wax, I found that the latter in the open air preſerved the colours rather better.

Experiment the ſecond.

I waſhed the foregoing tints with *a ſtrong lixivium of pot-aſh, vinegar, ſpirit of wine, a ſolution of ſea ſalt, and aqua fortis.*

By this operation the oil-colours were entirely deſtroyed, the encauſtic ſuffered nothing, only *ſmalt* grew darker; but after ſcraping it and bringing it again to the fire, it recovered its tone.

I have ſtill a little ſcrap of a picture, a landſcape, by me, which has undergone all the abovementioned trials and more, for I took it from the frame and folded it in four, put it upon the frame again, and brought to the fire and the folds diſappeared,—the colours are as freſh as if painted but yeſterday. On examining it cloſe one may perceive it ſuffered violence, but at a yard's diſtance no marks appear.

Experiment on oil-colours.

Having perceived that oil-colours, painted upon a waxed ground always appeared brighter upon an oil-cloth; I, to come at the knowledge of the cauſe of this effect, contrived various experiments, but without ſucceſs; at laſt I made microſcopical obſervations, and found that oil-colours painted upon an oil-cloth undergo a great fermentation, five or ſix hours after being laid on, and continue ſo till they are dry. Then they begin to overcaſt, and by degrees cover the ſurface with a yellowiſh, grey ſubſtance, not to be waſhed or rubbed off but with a knife.

Among the very ſame colours painted upon an encauſtic ground I could perceive no ſuch fermentation, or overcaſting.—From this we may conjecture that the priming, or ground we work upon is more the cauſe of the colours changing than the colours themſelves, very likely owing to the deſecated ſaline particles of the oil, which are diſſolved by and mix with the new oil and colours; or to the ſuperabundant quantity of ſalts contained in the ground or priming, which is generally compoſed of the coarſeſt oil and colours, and frequently half chalk.

Though this latter experiment has nothing to do with encauſtic, it will find its application and owner.

To prove the ſtability of encauſtic colours, I have mentioned but two experiments; they are ſufficient; from them we may draw the following

CONCLUSIONS.

Firſt, that encauſtic colours, having reſiſted the injuries of the weather better than oil-colours, for the ſpace of twenty-ſeven months, they will prove more laſting than oil-colours for a greater ſpace of time.

Secondly, that having reſiſted the effects of the corroſives, *alkali* and *aqua fortis*, &c. the circumambient air, howſoever impregnated with ſaline particles, cannot affect them.

Thirdly, that if pictures of this kind receive any hurt, fire will reſtore them.

The moſt celebrated men of antiquity, celebrated the performances of their painters; if their colours had not been as laſting as their ſkill was great, ſome one might have left us regretful inſtances. They left us none.

Was WAX the preſerver of their colours?

FINIS.

ADVERTISEMENT.

AS the foregoing Treatiſe is written and publiſhed with an intention to communicate a diſcovery that will prove of infinite advantage to the lovelieſt of arts, in all its branches; the author, conſcious of wanting the neceſſary qualifications of a writer in a language not natural to him, hopes for indulgence, for all the inaccuracies and improprieties of expreſſion he may and muſt have fallen into: as to facts, he begs leave to aſſure the public, that nothing has been advanced but what is ſtrictly true.

If any artiſt or others ſhould in practiſing be at a loſs or ſtand for any thing, the author ſhall always be willing and ready to give them farther light on any occaſion.

The treatiſe on Practical Painting in general, which was to have been publiſhed together with this, as has been intimated to the public in an advertiſement of the third of January, will be publiſhed as ſoon as poſſible; the author being engaged in a work of a very extenſive nature, had not time to bring it in perfect order himſelf; a gentleman and friend of his has been ſo kind as to undertake the finiſhing and correcting of it; it will ſoon be ready for the preſs.

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